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COX, RALPH JAMES. Exhibited at Weatherspoon Gallery, April 19-28, 1968. Non-objective and figurative work combined. 7 works included. 2 mixed-media (thesis), 3 acrylic, and 2 pencil drawings. Directed by Mr. Walter Barker. pp. 4

In these works (2 mixed-media, 3 acrylic), I have combined lines, planes, and forms upon two-dimensional surfaces (and within limited surface measurements) that most positively move the eye from one point to another without any obstruction when observed.

Ralph James Cox

A Thesis Submitted to
the Faculty of the Graduate School at
The University of North Carolina at Greensboro
in Partial Fulfillment
of the Requirements for the Degree
Master of Fine Arts

Greensboro
April, 1968

Approved by

Walter Barker
Director

COMBINATIONS OF
LINES, PLANES, AND FORMS THAT
GENERATE EYE MOVEMENT

by

Ralph James Cox

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APPROVAL SHEET

This thesis has been approved by the following committee
of the Faculty of the Graduate School at the University of
North Carolina at Greensboro, Greensboro, North Carolina.

Thesis
Director

Walter Barker

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April 29, 1968
Date of Examination

THESIS AND PAINTINGS

Leonardo DaVinci once stated: "The eye is called the window of the Soul and is the chief means whereby the understanding can most fully and abundantly appreciate the infinite works of nature." This statement about the importance of the eye in painting by DaVinci, somewhat expresses my concern in painting because of the emphasis I place on infinite perception by the eye.

I am concerned with the eye movement as ones eyes move over a complete area, surface, or space that is contained inside designated points or inside four edges of any size dimensioned format. To produce this eye movement, I project lines, planes, and forms (either two-dimensional or three-dimensional) onto two-dimensional surfaces (and within certain surface dimensions) that most positively move the eye rhythmically and automatically from one point to another point as well as backward and forward in space without obstruction. In order for me to find the best combination of lines, planes, and forms to produce the unobstructed eye movement, I go through a process of elimination by trial-and-error to find the most suitable combinations to produce the best movement.

In my concern for rhymical eye movement, contrast

is a very important factor. Without contrast of lines, planes, colors, and forms, I would have only a jungle of meaningless elements. An approximate analogy would be a paragraph of words placed in a non-sense order which would mean nothing. With contrast of lines, planes, colors, and forms, I can build illusionistic form, space, compression, and expansion which all help to produce eye movement over the surface as well as back and forwards movement.

I have been influenced in my concern for eye movement painting mainly by European artists. These influences are mainly Picasso's overall maximum aggressiveness, Willem DeKooning's defined gesture and space, Josef Albers' color, and Wasily Kandinsky's many design qualities.

CATALOGUE

1. Untitled - Mixed-Media - (thesis)
2. Untitled - Mixed-Media - (thesis)
3. Untitled - Acrylic - Drawing on paper
4. Untitled - Acrylic - Painting on Canvas
5. Untitled - Acrylic - Painting on Canvas
6. Untitled - Pencil - Drawing
7. Untitled - Pencil - Drawing